

ACROSS THE NEW
YORK FOOTLIGHTS

By GEORGE JEAN NATHAN.

PICTURESQUE PERSONS AND POSES OF THE BALLET RUSSE

David Belasco's most recent presentation, "The Heart of Wexona," by George Scarborough, is a nicely revealing of the bizarre practices of the Belasco academy of dramaturgy. To the professional critic, if not to the public, it provides the occasion for much retrospective and analytical amusement, and, as if turning State's evidence, vouchsafes of itself for the authentic nature of much of the criticism that in the past has been written of the Belasco wars.

The play, as originally written by the author and as first produced by the Belasco side a year ago, was called "The Girl" and dealt with the defilement of the young daughter of a Puritanical family, of the Puritan father's alarms and excursions upon getting wind of the affair and of the manner in which the noble Francis X. Bushman among the characters sought to save the hussy from parental wrath by taking her for wife until the storm should pass. For reasons unknown to the present statistician—but probably because Mr. Belasco deemed the piece in this guise to be deficient in such pretty qualities as would enchant the Broadway yokelry—that producer withdrew the play and caused its writer to take his theme and shift its locale from the Puritanic Anglo-Saxon community to an Indian reservation in Oklahoma. The conversation attending this change might have proceeded something after this fashion: "Now, my dear Scarborough, your idea is all right but the characters lack the necessary picturesqueness. There's nothing very interesting to an up-to-date audience about poor clergymen and such folk, and so certainly the public will not care about the kind of people you've written about. Let us therefore keep your theme exactly as it stands, not changing the philosophy or viewpoint one iota, and turn the characters into—into Indians! Indians are spectacular-looking fellows and we will have a sure success."

To which Mr. Scarborough, evidently impressed, equally evidently assented. And the result? A play that is not so good as the original, a play, naturally, that amounts to the sheerest travesty of the American Indian and his ethical and moral ritual. A play, in short, that has been slaughtered to make a cheap big Roman nose holiday. The notion that the philosophy of an Anglo-Saxon may be put into the mouth of a Comanche is—shall we not say, something a little bit of a drop?

The curtain at the Lyceum Theater is hoisted upon the spectacle of an Indian girl being subjected to a Henry Arthur Jones scene of cross-examination at the hands of her father. It appears that the young woman had been seduced by some one or other, and the father insists that she divulge the name of the seducer. This the maiden declines to do, for as much as Cupid has captured her in the person of her betrayer. With a view to thwarting her parent, the maiden hurries off to enlist the aid of one Harlan, an Indian agent, who for months has been nursing a secret, albeit Comstockian, passion for the wench. Harlan, a sentimental fellow who is in the habit of referring to such girls as Wexona as "little flower," is dumfounded at his visitor's confession and tells her, lest she may suffer her father's wrath, that he will marry her, in name only, until such a time as the villain relents and offers her his hand in matrimony. Temporarily, at least, this arrangement is to the taste of the Comanche, who believes, also, for the time being, that it was Harlan who was responsible for the violation of his daughter's neutrality.

It pretty well develops, however, that the Comanche agent, his Anglo-Saxon prejudices and principles not entirely satisfied, has been snooping around and has come to believe that Harlan, after all, though he is called Wexona, is not a Comanche but a German. He is looking for the Comanche will not, he insists, rest easy until he has located the fellow. Meanwhile, Harlan has found out that the dirty-work is one William ex-West Point. Well, being conversant with the customs of melodrama, tries to press his attentions upon Wexona, wedded now though she be to Harlan. Harlan, who usually follows the old scene where the villain and the hero face each other across the table, with a revolver lying between them, follows the Comanche, who, in the person of Wexona, attempts escape and his murder by the trusty brave on watch outside the house. Harlan, who usually follows the old scene where the villain and the hero face each other across the table, with a revolver lying between them, follows the Comanche, who, in the person of Wexona, attempts escape and his murder by the trusty brave on watch outside the house.

There it is! Lenora Ulrich plays the Wexona and is a quite charming element in the picture. The lady possesses, in particular, a soft, musical speech that is only on rare occasions found among our American women, whether upon the stage or off it. William Cortright's Comanche chief has the air of a college boy in five-year reunion costume, and somewhat woody with high hair, usually, usually a good actor, here listens to his voice as the hero and Lowell Sherman, though improving with each successive play, is still somewhat weak in the company of enunciation. Others in the company are E. L. Snader, Isabel O'Madigan, Curtis Cooksey, Ethel Benton, H. G. Carleton, Langdon West, sound like something in Robert Chambers, an Indian named Deer and a pussy-cat.

BALTIMORE OBJECTS TO
MOVIE LOVE-MAKING

Baltimore's famous Druid Hill Park is no place for love-making—not even the manufactured kind. So says Mr. George Weems Williams, president of the park board, when he refused permission to Frederick Thompson, a director for the Famous Players-Lasky Company, who had brought his company to Baltimore to film a love scene among the beautiful groves of Druid Hill. This scene, which Mr. Thompson wanted, is the last one necessary to complete the picture titled "The Saleslady," in which Hazel Dawn is seen in the title role. After bringing his company from New York the Famous Players-Lasky director was quite upset because of the attitude of the park board president. He had thought of bringing the company to Washington, but at a consultation with members of the company some one suggested the Robert Garrett estate. The company, cameramen, "props" and all went to the Garrett home. No one there seemed to think that a picture was being taken, so permission was given. And Mrs. Robert Garrett had the unusual pleasure of seeing a "movie" scene taken on the beautiful grounds surrounding her home. According to Mr. Thompson, this is the first time on record in these United States that permission to take a picture of the reasons given by Mr. Williams.

Flings Temperamental Fit. Adele Rowland was to have co-starred in the Keith Bill here March 27th week, but at the last moment the bill was changed and Tanguay replaced her. It is said she is even more temperamental than Tanguay. She ejected Harry Carroll from his seat with her then refused to co-headline with Ruth St. Denis, and after other embarrassing eruptions, at least for the Keith managers, she remarked that all she is in vandyville for is the advertising. She got plenty of it in New York, but that's as far as she has gone at present. Anon she may come here.

CONCERTS AND LECTURES

Maud Fay in Concert.

Maud Fay, soprano, who recently made her successful debut at the Metropolitan Grand Opera, New York, will be heard in a recital at the National Theater Wednesday of this week, at 4:30, under distinguished patronage. When Miss Fay appeared as Seligine in New York she achieved a personal triumph and the press and public claim that she was the loveliest Seligine since the golden days of Olive Fremstad.

Elmendorf Travelogue.

A tour of Southern Italy and Sicily will be offered to the patrons of Dwight Elmendorf, who attend the last of his regular series of illustrated and informative travel talks at the New National Theater Thursday afternoon at 4:30.

The trip begins with views of Naples and is continued with varied illustrations of life and architecture within the city. Many nearby places, such as Pozzuoli, Pompeii, Amalfi, Sorrento and Capri, will be visited, and the tour is continued to Sicily.

Motion pictures will be employed to show the busy street life of Naples, how to make and eat macaroni, the approach to the Blue Grotto, the sulphur mines of Sicily, trumphy-fishing, and the last great eruption of the volcano Etna.

McCormack April 4.

John McCormack, and the most popular of all concert singers, will appear at Polt's Theater, Tuesday afternoon, April 4, at 4:30, under the management of Mrs. Wilson-Greene. This is the last of his appearances in Washington this season.

Paderewski April 13.

Paderewski will play at the National Theater, Thursday afternoon, April 13, at 4:30, under the management of Mrs. Wilson-Greene. Mr. Ellis, the Boston Symphony manager and Mrs. Greene have had many requests for this appearance of Mr. Paderewski, and after rearranging of a number of dates, this one has been decided upon for his Washington recital.

Amato and Macbeth March 31.

Pasquale Amato, the barytone from the Metropolitan Grand Opera, and Florence Macbeth, coloratura soprano, from the Chicago Grand Opera, will be heard in joint recital at the National Theater, Friday, March 31, at 4:30. This will be the last concert in the "Artists' Hour" under the management of Mrs. Wilson-Greene. Amato is one of the most popular barytones ever heard in opera in America. Florence Macbeth is one of the most brilliant coloratura sopranos on the operatic and concert stage.

Maud Fay Wednesday.

Maud Fay, prima donna of the Metropolitan Grand Opera, will be heard in recital Wednesday afternoon, March 29, at 4:30, at the National Theater. Mrs. George Eustis will assist at the piano. Maud Fay is a San Francisco girl and has made an enviable record in Europe. Immediately after her debut in Munich, she was engaged for five years at the Munich Royal Opera House, where she sang leading Mozart and Wagner as well as Italian roles. In the latter she was especially successful in the Verdi operas and Tosca. In "Aida" and "Tosca," Miss Fay sang with Caruso and scored a great success.

Untimely Interruption.

Laboring under the delusion that a cat can look at any camera, "Henry," the Esplanade studio cat, romped into a scene of "The Havoc," in which Gladys Hanson, Lewis E. Stone, and Bryant Washburn were playing. It happened at a highly dramatic moment and the scene had to be retaken. From which may be deduced that while a cat may look at as many things as he wants to, peeping through a camera may shorten his number of lives by nine.

Maude Adams began a long engagement on tour last week with "The Little Minister," which will probably be brought to a close in Chicago during convention week. "Peter Pan" and "The Little Minister" will be the two plays to be presented by her.

THEATRICAL BRIEFS.

Daphne Pollard, the 56-inch comedienne of "The Passing Show of 1915" is said to be a miniature edition of Eva Tanguay, both in her work and personal appearance.

Serge de Diaghileff must have been one of the busiest men in Europe during the last five weeks of the Russian ballet's stay at Lausanne. He was to and from between that town and Paris almost continually, with occasional runs farther afield to London or to Italy, the war having in very many ways thrown out of gear the usual machinery for the work of his company on tour.

Rita Jolivet, the young actress who was the last person to speak to Charles Frohman before he went down on the Lusitania, is now an Italian countess, having recently married Count Giuseppe de Cippio in London.

Julia Bois, the French playwright and novelist, arrived in this country last week to arrange for a visit to America next fall of the Comedie Francaise company. If negotiations are successful the organization will probably begin their season in October, producing in the French language a number of French classics and plays of modern date.

The Messrs. Shubert announce that immediately following the premiere of "My Soldier Boy," they will produce a new opera by Victor Leon, entitled "The Girl from Brazil," with a three-star company, including Marguerite Namara, Frances Demarest and a male star yet to be selected.

Emanuel Reicher announces that he will not continue "The Modern Stage" as planned for the present season, but at a later date will make certain special productions of noteworthy plays.

Julia Hay will be the recipient this week of much attention in this city which was her home for years, and in which her father, the late E. B. Hay, was such a popular and distinguished citizen.

A. H. Van Buren has essayed many roles in his life, but none of a more diversified character than those of recent weeks. His Grant Matthews, Jr., in "The Shepherd of the Hills" is expected to prove a unique characterization.

Wilda Bennett, the prima donna of "The Only Girl," which comes to the Belasco next week, is proud of the fact that she received all her musical training in America.

John Collins has gone to London to play the Christie McDonald role in "Sweethearts," which has been transferred to the English stage.

Samuel Lehman, the conductor of the big orchestra carried by "The Passing Show of 1915," is not only a musical director of note but a celebrated composer as well. Mr. Lehman has been

AMUSEMENTS.

SALE OF SEATS OPENS TOMORROW MORNING AT 10:00 P.M., 12TH AND G, FOR

MAMMOTH BAND CONCERT

P. J. CONWAY, Leader
300 MUSICIANS
Convention Hall, March 26, 1916.
TICKETS, 50c, 75c, \$1.00.
On Sale at Hugo Worch, 1110 G St. N.W.



She has been in retirement for three seasons, owing to death of her mother.

S. Z. Poll, proprietor of Poll's Theater, wired his congratulations to Manager Fred Berger, in appreciation of the success of his Washington company. In spite of the fact that Mr. Poll's nine other attractions are in territory enjoying the benefits of "war orders," the Washington company is maintaining a big lead in attendance figures.

Owing to the unusual success in his pictures at the Belasco Theater last week Manager Samuel Cummins has made arrangements with Mr. Stoddard Taylor to continue to show exclusive pictures every Sunday afternoon and evening starting next week.

"Pollyanna's" Traits Perfectly Normal. Young girls who just can't keep still are the perfectly normal ones. At least such is the belief of Patricia Collinge, who will appear as the glad-girl in "Pollyanna" at the National Theater next week.

A serene, well-poised young woman of 20, Miss Collinge as "Pollyanna," becomes a simple, lovable, very human girl who just has to dance on tip-toes. She cannot keep still, the way she wriggles, squirms and twists about when compelled to sit down puts elderly nerves quite on edge. But by contrast she exhibits poise and repose when she gets to the later phase of "Pollyanna," as a "young lady" of 17, with the dainty traces of refined womanhood.

Miss Collinge has studied young girls the world over to grasp their peculiarities and learn insight into their very hearts and souls. "Pollyanna" enables her to visualize the most important five-year development period of a girl's life.

Next week at the Cosmos Harry Sawyer will present himself in a miniature musical comedy entitled "The Fortune Seekers."

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12 Surprisingly Sumptuous Scenes 125 Popular Pleasure Promoters

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SUCCESSSES
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Louise Keller, Olga Heller, Leona Stephens, Thurston Hall, John Findley, Ernest Terrence, Joe Prosser, Richard Bartlett, etc., etc.

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Two other features plays. Coming tomorrow—Ben Wilson in
"HIS BROTHER'S PAL."

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